THE BRIDGE INTERVIEW:

Michael Chaiken

By Chris Cooper

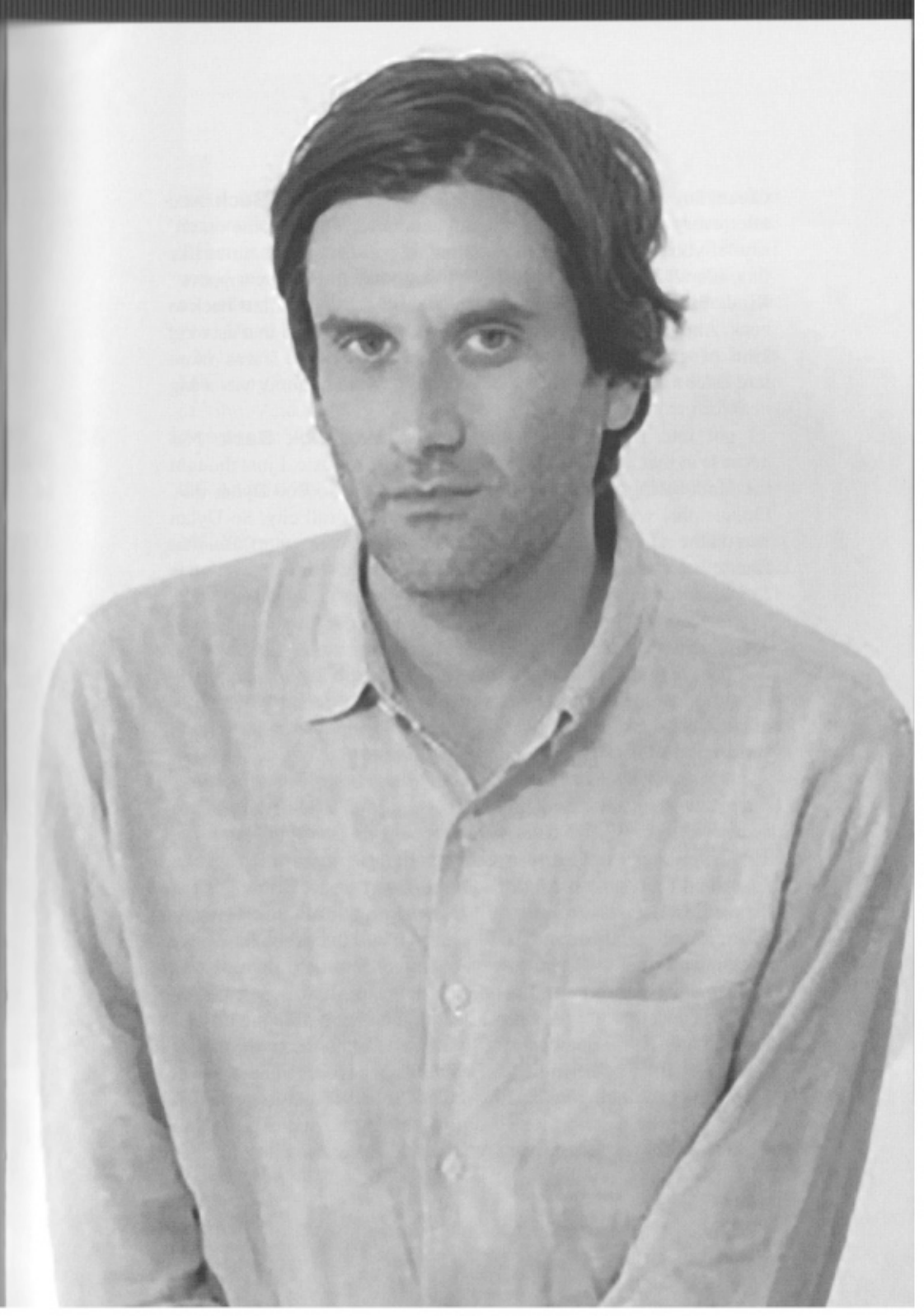
Michael Chaiken is the curator of the Bob Dylan Archive which is housed at The University of Tulsa's Helmerich Center for American Research. The interview took place on 3rd July 2019 over Skype with Chris Cooper.

CC Firstly, thanks for taking the time to speak to **The Bridge**. Can we start with the Clapton association, I believe that was what connected you to Dylan?

MC We should talk about that actually because the Clapton thing is really what ultimately did it. It's kind of related to how I got so deep into Bob. It's my major obsession in life. You got to tell everyone that reads **The Bridge** to send all their Clapton stuff to me!

CC OK I'll see what I can do for you

MC You know, I was born in 1975, grew up in the 80s in Philadelphia. And on PBS which was our Public Broadcasting Service, you know kind of like your BBC, they did cultural programmes. And you know, they would have annual pledge drives, this was in the late 80s I'd guess, '87-'88, because they were totally viewer supported. They would show in the evenings Tony Palmer's



Cream farewell film and then they'd screen **Dont Look Back**. And after every twenty minutes or so an announcer would come on an' say "if you like what you're watching, if you like programmes like this, it's all because of viewers like you - we need your support." Kind of like a pledge drive. But they'd show those two films back to back. And you know Cream for me, that was the music that as a kid kind of grabbed me. Just how visceral it was and I was more interested in guitars so obviously Clapton in that period was a big deal for me.

I got into Dylan thru Pennebaker's **Dont Look Back**. Not because at that point I was so enamoured of the music. I just thought the film itself. I mean I was certainly aware of who Bob Dylan was. Philadelphia was, and still is, a very big rock'n'roll city. So Dylan was on the radio, parents listened to him so I knew that stuff. But that film to me was so odd in the way that it's structured. I'd never seen a cinema verite type film like that before, where there was no voice over narration. The editing in that film was so deceptively intricate. An' just the way the timing in that film was so strange. On top of the fact that I could just not get my head around Bob Dylan's presence, his attitude, his directness. An' you know I was around 11-12 years old an you know it was shocking. I knew Dylan was some sort of, you know I knew he was important, I knew he was a celebrity, whatever that means. I'd never seen a celebrity, quote unquote, acting anything like that. It was shocking and fascinating; I was fascinated with it. And then it was probably a few years later you know, my late teens, early twenties that I got more interested in music and I recognised a lot of songs in **Dont Look Back** so I got the records, the mid-sixties stuff like **Bringing It all Back Home** which initially grabbed me. But the thing that kind of took me over the top was when I - I was always a big collector you know, I was always a big collector and a bootleg collector, it was part of my musical education. It was when I heard a bootleg before the official series of the 1966 shows. And that was that, I mean I couldn't believe what I was listening to. I couldn't believe that happened in 1966. You couldn't really hear it, you had to search out this bootleg. It just got me thinking that if you weren't in the audience, if you weren't at one of those shows you would never have known this

music existed, that it happened. Till I guess the early seventies when the bootlegs started coming out and people who were deep into Dylan heard that stuff. That was really shocking, the 1966 stuff, I would just listen to that over and over and over again, then I finally moved my way forwards and backwards through Dylan's career. But yeah **Dont Look Back** was the gateway.

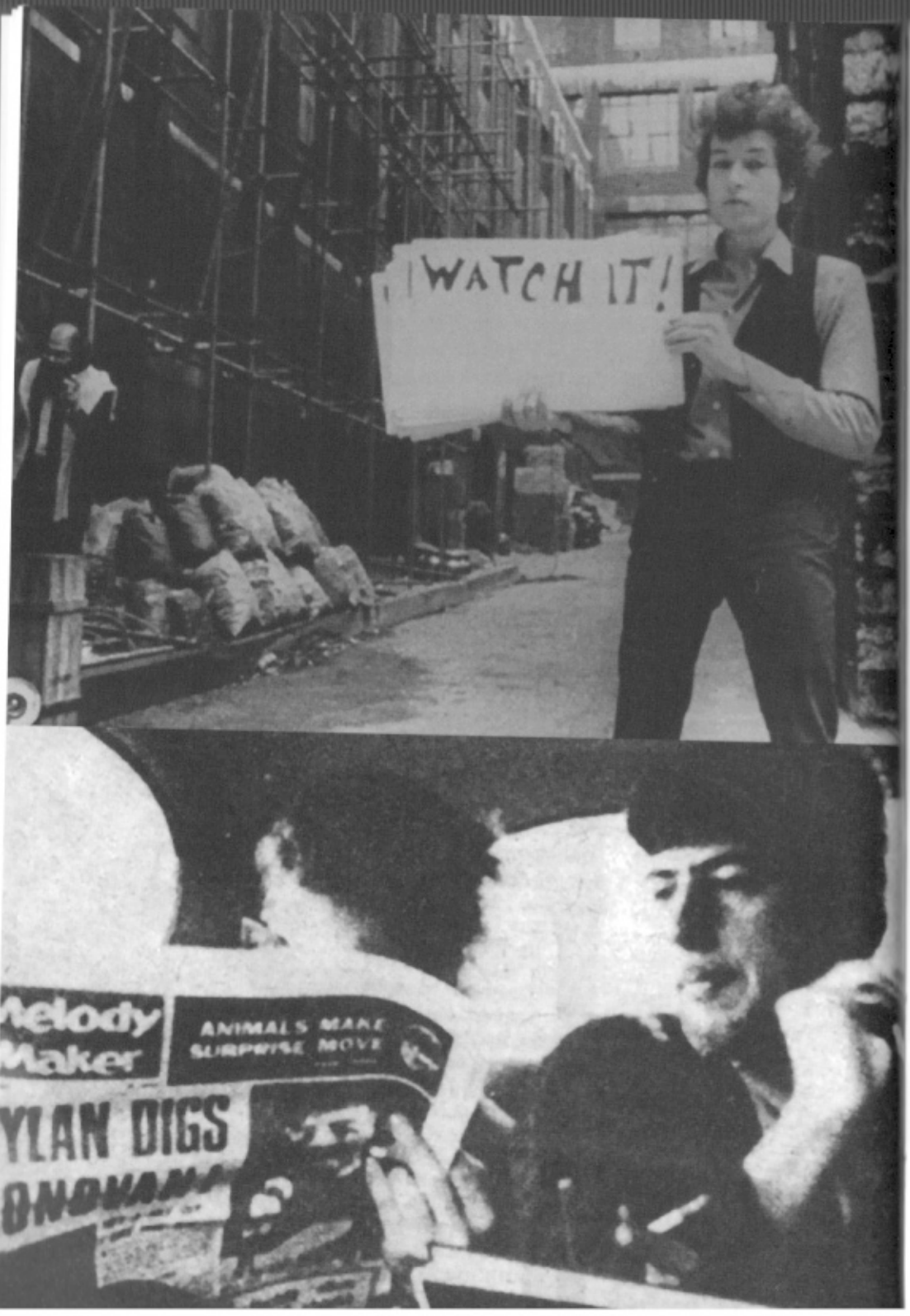
My work, as far as film is concerned came many years later. It was just a very important film for me. Just as an absolutely brilliant piece of film. And Dylans character, his presence, the strength of his presence an' the power of the songs.

CC And the way he manipulated the people trying to talk to him.

MC Yeah unbelievable. You know I had the opportunity many years later to work with Criterion on what was the 50th anniversary issue. And it's insane they paid me to look at all the outtakes. Which I would have gladly done for free. But when you watch, you kind of unpack the film and you realise like you're with the group, Grossman, Neuwrith and Dylan an Al Price, like almost in real time. And it's how Bob is able to go into a room and at some points in the film Neuwrith seems like a 14-year old and at other points it's like Bob Dylan is 74 years old. It's like he's able to read people very quickly and block people out. Deflect certain questions. There's certain looks that he gives to Grossman where he knows it's an interview that is not going how he wants it. This is going to go south. Just kind of controlling the situationas a way of shielding himself. Even when he's insanely drunk at that party scene he's still so in control of that moment, and that space. But it is wild how much wisdom he seems to have already at 23 years old 24, however old he was at that point. He's definitely bestowed with something very profound.

CC Rather different to Eric Clapton though

MC Yeah but incredibly I did find something that kind of blew my socks off. I found footage in the outtakes of John Mayall's Bluesbreakers with Eric Clapton. Essentially, it's Neuwrith and



Grossman and Bob and they're watching a children's, essentially a children's variety program. And Bob at one point tells everybody to quiet down and he's telling the group "hey watch this, these guys are telling me they can do Maggie's Farm like we do on record." This is May 8th, 9th, 10th '65. Pennebaker is focused on Bob and the group and then he turns to the television set and it's Eric Clapton with John Mayall's Bluesbreakers. Eric Clapton had just joined in April. You can see a little snip of this in this new Clapton documentary called 'Life In 12 Bars'. And they're freaking out, I can't believe it. They're freaking out because Eric has this moustache. He had this kind of wild moustache with the Bluesbreakers. And Dylan keeps saying, "That man looks just like Wyatt Earp that's the coolest cat I've ever seen." But you know it's an interesting movie because you can tell the wheels in Bob's head are already spinning. He's already thinking "I could play the music on stage with this group". And as you know he does a session with John Mayall's Bluesbreakers with Eric Clapton May 12th. And then he goes back to the States and essentially hires the American equivalent of the Bluesbreakers which is Paul Butterfield's band to back him up at Newport. But you know much different than Eric I suppose. But I love that music too, I don't have any sort of hierarchy.

CC There's no reason why you can't enjoy many different types of music. It was just the way you connected them.

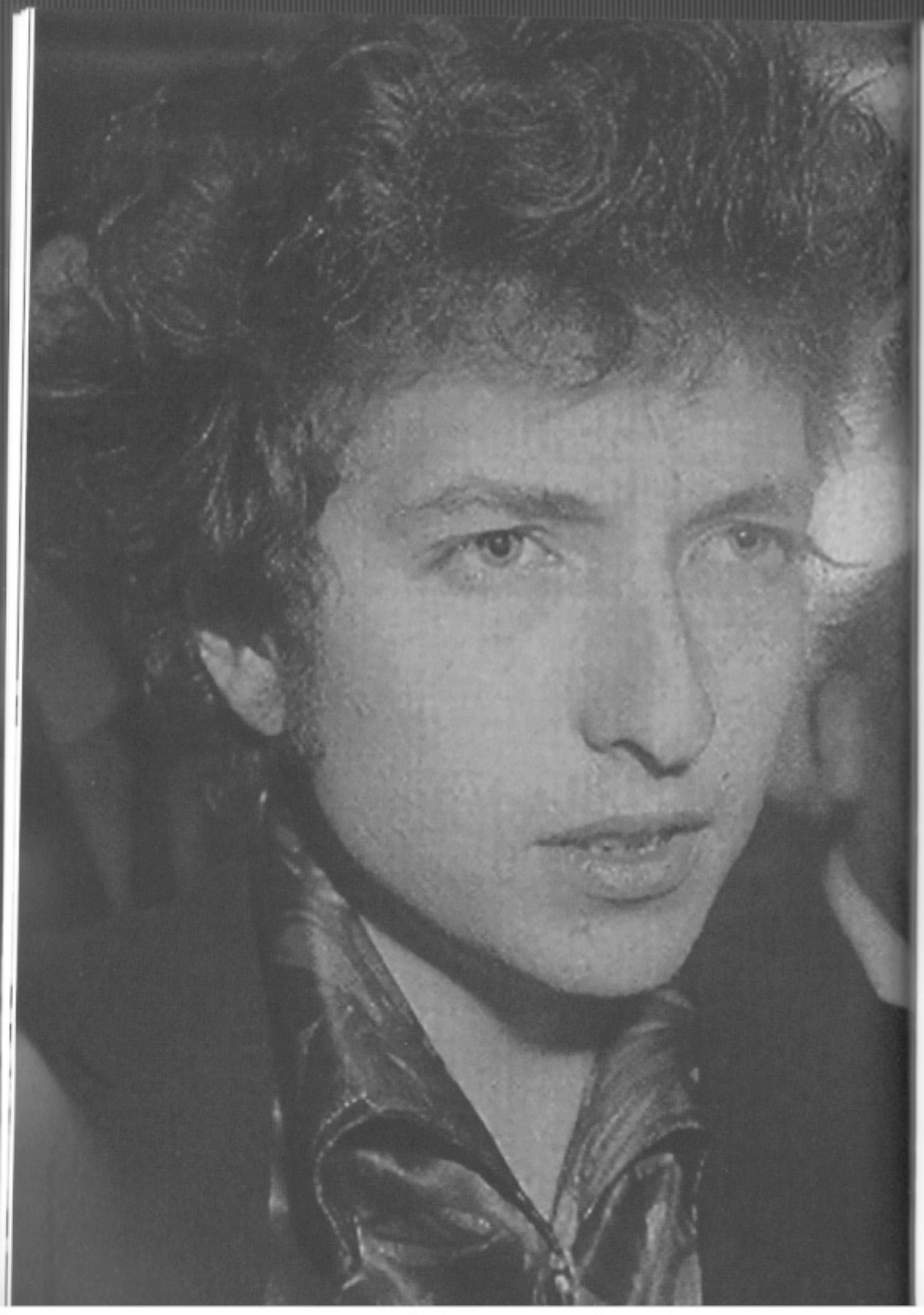
MC Really it was just random. It just so happened that these two films on television in Philadelphia at a certain point were shown back to back several times. And I was intrigued by both of them for different reasons. The Cream film for its musicality and the Dylan film, Pennebaker film for just how odd, strange that film seemed to be, at 12 years old. However old I was. And later those songs became important to me. Weirdly, that was the kind of influences, at that moment.

CC Let's talk a little about the Archive. The Archive is a primary source for Dylan scholars. Currently there is an application process to assess the collection based on a pursuance of a particular projects.

Say for a particular year or album. When the Archive is open to the greater public, how do you envisage that will work? There will be many Dylan fans who will want to turn up and see what there is.

MC Yes, that's a good question. Essentially what we're getting our head around, right now. This project is essentially you know a two-tier project. The initial project was simply getting Bob's archive to Tulsa. And that started happening in March 2016. The deal was done by the end of 2015 but the Archive didn't start moving till March 2016. And the thing about the George Kaiser Foundation is they're a large philanthropic organisation that do a ton of social work. This is all new to them. They were offered the Archive in 2013, they saw it as an incredible opportunity, and Dylan came up. They see it as an incredible opportunity to expand on the Guthrie narrative, to open this thing up into all sorts of different directions. And you know to also contribute more to Tulsa's civic life. I was actually working with the Archive a couple of years before Tulsa got into the picture. But then when they did and the deal was completed, they asked if I could come over with the Archive. I was essentially hired to help them get the Archive to Tulsa. Just begin to understand it, rehouse it and catalogue it. Now my background is not in Archive or Library science. I've spent the last decade or so working freelance with different artists, film makers, and novelists on their archives. Helping prepare them for the eventual set out. So, one of the things I told them is "look we're going to need somebody here full time at the Archive. Who really understands how to rehouse it, how to catalogue it to a high library standard?" But in the meantime, we were just trying to get our sea legs. Get everything down. I helped them. What I did in that first year, it was kind of a game change. In terms of what's happening now is we were able to set up a digital system. A lot of the studio sessions, a lot of the film outtakes are in a controlled environment. Essentially a salt mine vault. But so much of that material, we're so lucky that Bob Dylan Movie Company had so much of that material. We are essentially building that digitisation project. All of the files now sit on a virtual private network. A Server that we set up in a reading room at the Helmerich Center for American Research, which is where the Bob Dylan Archive is being

housed and where scholars are coming. Writers too, it's not exclusively scholars. Because if you were coming in and you were interested in looking at the outtakes from **Dont Look Back** we wouldn't give you the original negatives. We'd put you at a computer that is being fired by this server. So, in year one it was a matter of getting the archive down to Tulsa. It came to us in three shipments. And also setting up that digital server. The Digital server is the way that most people are going to be able to gain access to the Archive. Especially if you want to listen to any of the recording sessions, if you want to look at any film material or any of the outtake material. In the summer of 2017, I think it was 2017, after a wonderful year the digital server was finally up. We hired Mark Davidson who is essentially now the Archive Director. Mark is here day to day, he has a library science background in musicology. He's the one on a day to day level. He's rehousing and cataloguing the Archive and also working with researchers who want to come and use the collection you know. When the digital server was set up that was when we decided to pull the curtain back a little bit and have people come in and actually start using the collection, which you know, honestly is a little bit early for that to be happening as we are still in the process. We knew that there was research materials and some of it had already been rehoused. The digital server was up so we just wanted to start moving a little. And it's been helpful. I mean for Mark it's been a little bit difficult because he's juggling a lot of researchers on top of trying to re-catalogue everything. But at the same time people like yourself, or Robert Pollito, Terry Gans they really helped us. We have been able t find things in the collection that the Bob Dylan Music Company and we didn't even know that we had. Terry Gans found a song fragment for the song **I'm Cold** which is kind of this mythic like song from the late seventies which no one really believed could exist. But sure enough Terry Gans said "here it is" and sure enough we found it. You know Clinton has been very helpful to us in terms of dating certain manuscripts that were kind of miscellaneous manuscripts. So it's been helpful to us during the cataloguing process. But all told that is still just one part of this project. A major part of the project but still only one part. Another part of the project is the building, in downtown Tulsa of what we're calling the Bob



Dylan Center. It's going to be a cultural center where anyone, the general public can come and gain access to the center. So, you can gain access to the Archives, we are at the stage now where we have selected an architect. We have plans for conceiving the exhibitions and we have been conceiving ways of giving people the access that they want. And I think what actually is going to happen is we're going to make a clone of that digital server that's in the reading room. An there will be a smaller kind of reading room or study area, where people who want to can sit for many hours and look at this stuff. Similar to what they have in the Ransom Center in Austin, Texas. They have incredible open access to their archives including original manuscripts. I don't think we're going to be able to go that far, though the original manuscripts will be on display. Well some at least. I think that what we're going to do is figure out a way to. The Bob Dylan Center's going to be a very flexible space. There's going to be permanent and semi-permanent exhibitions. The Archive's big enough that we can move things around in a reporter fashion. So that things won't just stay there and gather dust. So there will be curated exhibitions and curated shows and then there'll probably be a narrative because not everyone - you know the range of people that come to this thing there's going to be people who don't know very much about Bob Dylan but are interested, and we have to give them an experience so they can come away and say "yes that was interesting". I get that. But then there's going to be people like yourselves the True Believers who want to come in and take all the stuff home with them and do a chapter and verse on it. So we got to figure a way to satiate both of those appetites so there will be a little bit more of a kind of guided experience in terms of some of the exhibitions and some of the shows. I feel there will be an area for those who say "look I want to spend the weekend in Tulsa, I want to be at the Bob Dylan Center and I want to look at those **Dont Look Back** outtakes". There will be a place in the center where people can do that. And you don't need to be any kind of credentialed scholar to do that. So, we're looking for the center to open at the end of 2021 and we have a fantastic exhibition and cultural partner in Olson-Kundig who are out of Seattle. We did a year's search for an architect and exhibition partner and these guys they just get it. They

understand that this just can't be like a shrine to Bob Dylan or a Bob Dylan theme park. That this is something much richer and deeper, and they also understand that the Archive is in Tulsa so the Bob Dylan Center has to reflect the nature and texture of the Archive. Otherwise you could do a Bob Dylan Exhibition or a Bob Dylan Museum in any city in the world. The Archive is in Tulsa.

CC But that's quite a challenge.

MC Yes, yes exactly. So that's where the conversation is right now. So, for folks who are chomping at the bit saying "why can't we see stuff, why can't we see stuff?" The only thing I can say is we just need a little bit more patience. But for the fans I can say we have a hand in some of the music that Dylan's companies are putting out. We had a small hand in **Trouble No More** and **More Blood, More Tracks**. And I think we're going to have larger hand in the next volume of the bootleg series which will be out at the end of this year. And Bob is also still sending stuff. That's the other side too. We're still getting more material, there's also tapes out there that are still coming to us, other rare and unheard recordings, thanks largely to Mitch Blank who we've brought on as Associate Archivist. These include the original reels of the Carnegie Chapter Hall concert recorded by Toni Mendell in November 1961 and recordings Bob made in 1961/62 in the living room of Mel and Lillian Bailey that includes the first known recording of **Don't Think Twice, It's All Right.** And tapes, more tapes coming from the early sixties. So we have a lot of different forms.

CC Do you see a day coming when people will be able to access the material without actually coming to Tulsa? Or do you think it will always be "Go to Tulsa"?

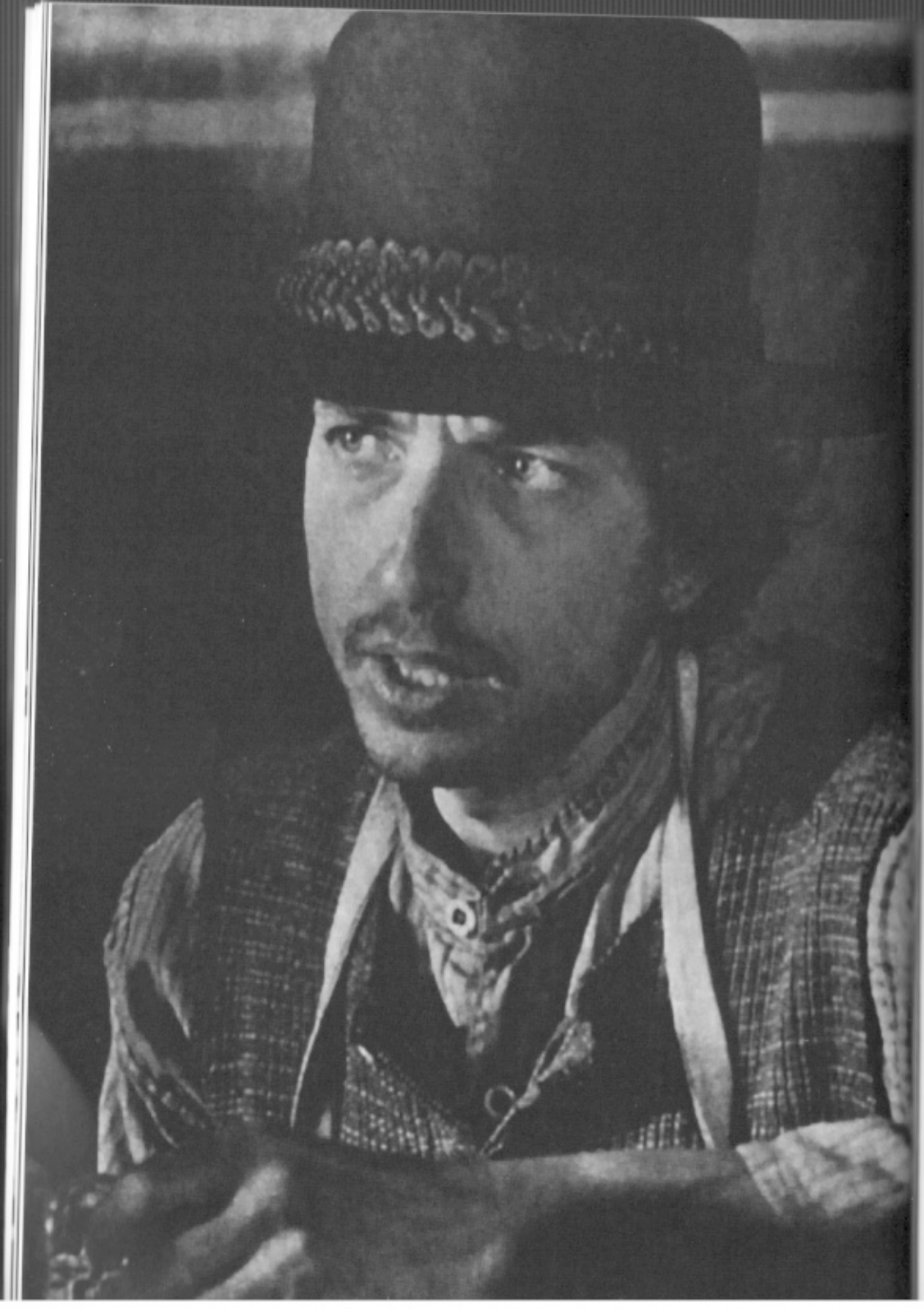
MC That's tricky, I think there will be some part of the Archive that will be accessible on-line. We're actually working with a company called Base Design out of New York City on a website right now. And we're trying to figure out, how do we do that? An it's tricky because the George Kaiser Foundation Family, this is an important

point, the George Kaiser Foundation bought the Bob Dylan archive. but they don't own the copyright. The copyright still remains with the Bob Dylan music company. We are fortunate that we have a very good relationship with them. So once we get the website to the point where we are just about ready to go with this thing that's going to have to be a conversation that we have with Bob Dylan's Music Company saying "look is there a certain amount of material for people who can't come to Tulsa? A taste of the archive. And I think that that's completely do-able. And it is something that we have talked about. Now the other reason we brought the archive to Tulsa it's not because George Kaiser was such a Bob Dylan fan. He actually left school in Harvard in the early sixties and would see Joan Baez play. He really wanted to bring the archive to Tulsa to help the civic life of the city. So we are not trying to be overly draconian by keeping stuff off-line. Certainly, that's is going to change when the Bob Dylan Center opens because that's the public-facing entity. But we do want to keep parts of it hidden, so that people will be inspired enough to come to Tulsa.

CC And you must be concerned that whatever you put up on-line is likely to end up being copied in some way or another.

MC That's a given. I mean even stuff that we put out there in the Bob Dylan Center people haven't seen, unreleased sessions, photographs, that stuff's going to get out. I also think the Bob Dylan Music Company they understand that. They're prepared for that and that's a conversation that we've started to have. But as this thing draws a little closer, I mean middle of next year, conversations will turn a little more serious an we'll figure all that stuff out. We want to treat people as much as possible without shooting ourselves in the foot.

CC Of course. The Archive contains not simply audio but film and print in various formats and varieties and you have indicated that it contains a wealth of Dylan's manuscripts certainly extensive, if not exhaustive. And you were surprised by how much has been kept by Dylan. Can you elaborate on that at all?



MC Mmm, yeah, when I was called into this project, I was working with Pennebaker and Dylan's **Dont Look Back** for Criterion. It was around that time that the Music Company started to think more seriously about the Archive. So they called me into the office and there was a table where they had a number of manuscripts laid out. And I could not believe what I was looking at, there was the original manuscript of **Maggie's Farm**, and there was one for **Subterrean Homesick Blues**. It was shocking and surprising that this stuff had survived. And then when I got hired and essentially helped prepare the archive before it went to Tulsa, I really got to see how much material had been kept. With most people, you know, the first question is usually why Tulsa? The second question is Bob Dylan has an archive?? No one could really believe that. That much material I think there's a couple of reasons for that. It really is interesting to notice that the manuscripts really start to ripple out around 1964. As Bob Dylan, the first serious manuscript we have is **Chimes Of Freedom**. And from there it just gets larger and larger in terms of the writing. You know, I think that it might have something to do with the fact that in 1964 Bob had a house for the first time. I believe he bought the house in Woodstock in 1964? He actually had a place to keep stuff you know? It seems like he was always writing. It wasn't like "alright I got to cut a record in two weeks I got to write ten songs for it" He was just writing, you see this, some of the stuff, especially in the 70s and 80s he'd start songs in one period and they'd just go into his cache of lyrics and they'd take on a life in another era. So, I think these papers in some respects were like grist to the mill, in his practise. But then don't forget that by the late sixties he had a music culture, an office in New York City, so there was a woman I'm sure you're familiar with her, named Naomi Saltzman, who worked with Bob for decades. And in a lot of cases I would credit her, I mean in many cases she is Bob's first archivist cause she was keeping all this stuff. She wasn't keeping it because she thought "this is for the museum" they were running the Bob Dylan Company. Running his music publishing company which is a huge part of Bobs career. So there is a lot of this stuff, because it isn't just the manuscripts. Every song has a folder dedicated to it that includes every letter that was sent to the Bob Dylan Music

Company, every request for licensing, every copyright file. Every piece of sheet music. So you know all this was being kept in order because I think it was necessary to keep the Bob Dylan Music Company. And certainly the publishing is in order, but you know at the same time there was a lot of personal stuff, like when I was working on the archive Bob was sending stuff he had that he found in Malibu. There was a really great journal or diary almost from the period with Sam Pekinpah. **Pat Garrett & Billy The Kid**. Also a lot of letters you know, maybe this stuff was just sitting in storage but he had a bag of fan mail from 1966. It's an incredible time capsule. A quarter of it is opened an it's funny because it's around the time of the motorcycle accident so there's a lot of get well soon cards. But he managed t hold onto a lot of stuff, and now there's a place this stuff can go. More of it keeps turning up. Some of it he kept for himself as a writer. as part of his discipline as part of his practise. And I think some of it was being held for him by his office by people like Naomi. It's interesting in the **Dont Look Back** outtakes there are moments where he asks Neuwrith to go back up to the Hotel room because he says he's left some papers there. "Can you go up an get those" That happens two or three times where he asks Bobby to go up and grab that stuff.

So I think he was mindful of it but, then again, this is just me speculating. I think it was useful to him, as a writer. To be able to go back and do his grab bag and reshape to the moment. A weirdly interesting fact is **Shot Of Love** seems to have the most writing surrounding it than any other album.

CC That's more than curious!

MC Yes indeed I mean hundreds of pages.

CC It must be difficult at times to decide what material belongs there.

MC I been running into that a little bit. I got introduced into this situation. The Bob Dylan Company knew full well what they had, so there was already a good deal of organisation taking place. Like they had songs in different folders, by eras, by albums. But there were a

lot of miscellaneous manuscripts that they couldn't figure out what era they belonged to. My job was to take all the components of the archive, the manuscripts, the files, the audio, the ephemera the photographs and create a total document that the Bob Dylan Music Company and Glen Horrowitz who was the agent for the archive could present to the Kaiser Foundation. So you know there was more together than 99% of archives I've ever worked on? And I've worked on some collections where you quite literally just go down into a dark basement and there's cobwebs and it's like something out of a Hammer Horror film. No Order. But Dylan's stuff there was, because of the Music Company, and because they have been putting out these archive series since **Biograph**, though of course with the **Bootleg Series** it went into overdrive. And with the first Scorsese film **No Direction Home**, they've been digitising and categorizing stock of what they had since the late 80s early 90s and they've done a fantastic job. The crazy thing about the Bob Dylan Music Company is just how small and tight knitted is the group. It really is, how trusted everybody is and they really understand the music, they aren't just technocrats or functionaries. They really have an appreciation, a very high appreciation of the value, the cultural value of this stuff, just how important the music is. Which is a testament to why those bootleg series are so fantastic. They understand and appreciate, as we do, as fans. And Bob also owns all his own master tapes.

CC Let me take you to the Symposium for a minute. Your mention of master tapes fits in well as you had a session where you played a few snatches of audio and a little bit of film to indicate what is in the archive. Can you tell me how you decided which clips to use?

MC Oh for the presentations? Well, you know over the past few years I've done a few of these things, just introducong people to the archive. Trying to help promote it and give people a sense of what it is. I knew at the Symposium, which the TU organised, that it would be the most hardcore crowd I'd ever talked to. So if I was doing this, I'd better pull things out that people like yourself and like other dedicated fans and scholars had never seen before. It was kind of a

test for us to see if we could wow or seduce the true believers. So what did we show? From **New Morning** some fantastic footage shot on portapack video of **New Morning** we showed a bit of that. We showed some 16mm footage silent footage that was shot in Woodstock in 1967 with Tiny Tim and the Band. We played I think a take 1 of **Love Sick**, and Take 1 of **As I Went Out One Morning**. It's one of my favourite pieces but **John Wesley Harding** is one of my favourite records.

CC Mine also

MC That particular song, that particular take is so different to what ended up on the record. It was really just taking things that people like yourself would appreciate.

CC So if they audience hadn't been so hard core would it have been a different programme?

MC Yes, I think so. Probably stuck closer to things that people might be more familiar with, like sixties stuff. You want to show some things. But, hey look, there were some people there coming from Japan. Flying in and there's no direct flights to Tulsa anyway. You're as dedicated as it gets. I wanted to show things that get people excited and make them feel that the trip was worthwhile.

CC Oh I'm sure you did. Do you have any idea yet how big the collection is, I mean a roughly the size of it?

MC I mean there are hundreds of pieces of paper, countless hours of audio. There are hundreds of hours of video. But there are still pockets of things that seem to exist. For instance, early manuscripts, so anything before 1964. A lot of that material s sitting in the Morgan Museum in New York City and they were donated by a collector who we have a great relationship with, who actually introduced me to the folks. We're in a kind of group with Morgan. He was collecting things before anyone thought to do it and he built up a collection of early stuff. You know Bob was sort of couch

surfing and he left stuff, and he donated that to the Morgan Library. Now we got copies of that material, the originals are still in New York City. But if we needed to borrow any of that we've worked it out with George so we could get that to Tulsa. So even though we've got audio that gets us back to 1956 we don't have a lot of the early manuscripts before **Another Side Of Bob Dylan**. There's also things like the **John Wesley Harding** manuscripts - we have very little. There's one notebook that has some lyric fragments but there doesn't seem to be lyric sheets from that record. You know nothing that looks like working manuscripts from the records surrounding it. So there's a very good chance that Bob took the lyrics, took the manuscripts down to Nashville and left them there. So that is stuff that for the moment at least seems to be absent.

But after '64, it is pretty complete. There are some records like **Blood On The Tracks** were you could look at the first literation of these songs in the blue notebook. Like **Tangled Up In Blue**. Then you could look at all the rewrites and listen to the first time Bob stepped up to the microphone to record it. Then you can look at all the changes again, 1975 you got **Rolling Thunder** '75 where he's reworked the lyrics. You know all the way up; he reworked another version in 2018 for **Mondo Scripto**. One example of where you can look at a song from the first time he sat down to write it to stepping up to the microphone for the first time to record it to countless concert performances. And you could do that with a number of songs. It's fairly complete, I guess it depends on what angle you're coming from as to how you attack this thing. There's plenty there for us to work on. Especially visual things, it's a very visually rich archive. And of course, all the concert recordings and studio tapes. The one thing it doesn't have in large numbers, which personally I think is a good thing - there aren't a lot of what I'm going to call artefacts. It isn't like there are hundreds of Bob's guitars and or hats. It's really a record of his working life. We have the tambourine, Bruce Langhorne's tambourine that inspired **Mr. Tambourine Man**. We have the jacket, the leather jacket that Bob wore at Newport in July when he went electric. We have the nudie suit that he is wearing at the end of **Masked And Anonymous**. But it isn't like David Bowie with hundreds of stage outfits.

Bob's Archive is really a record of his working life. Hundreds of pages of manuscripts. The session tapes, all the film material, so in that respect there's an overabundance of material. But when it comes to guitars, we have a couple but it isn't like there are hundreds of them. So again, it comes back to the best way to present this stuff to exhibit the material. Because some of the manuscripts have so much writing they're more like Jackson Pollock paintings.

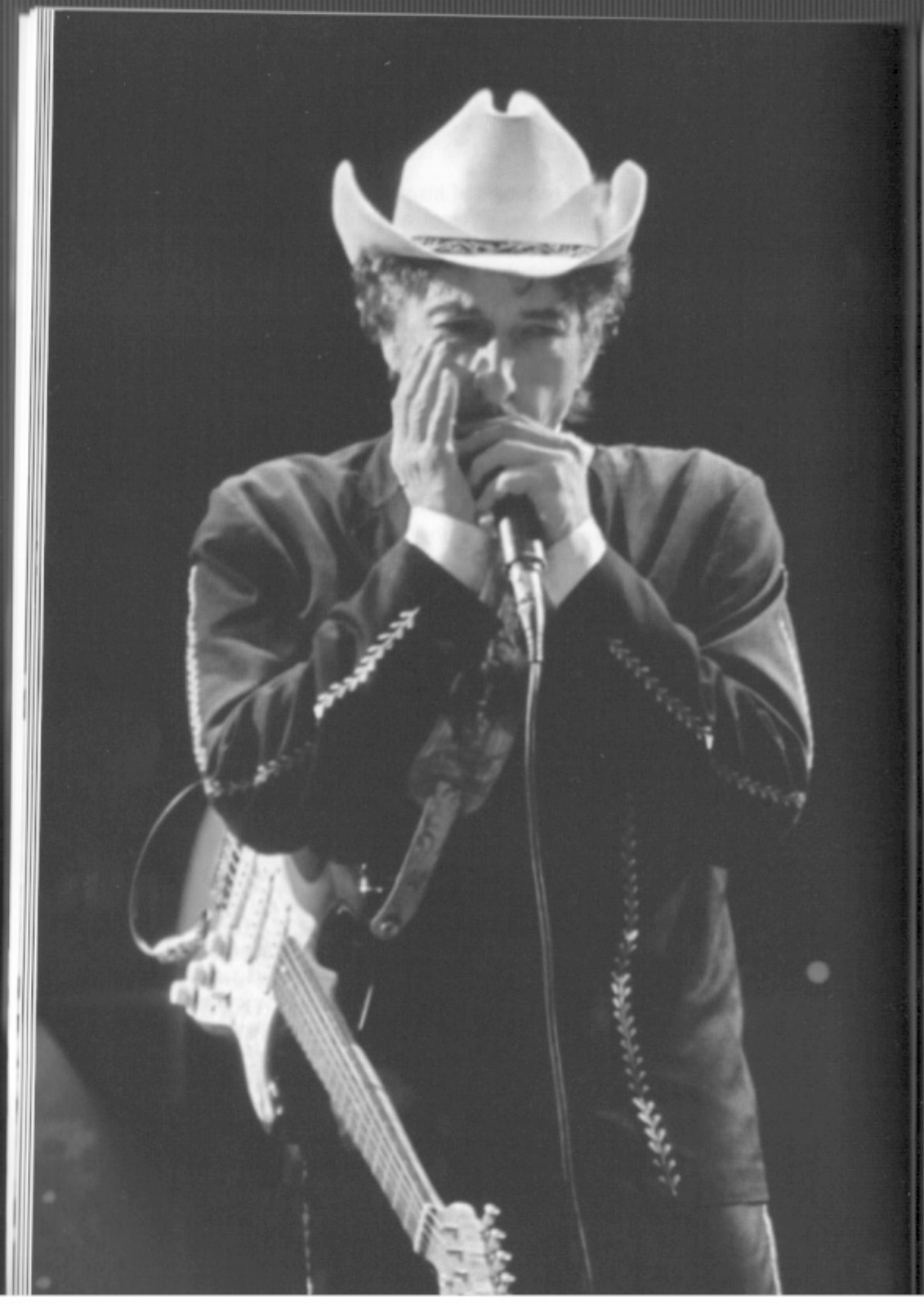
We got to figure out a way to meditate the collection for the people, make it come alive. Bob's such a charismatic, incredible performer. I mean like Scorsese says in the **Rolling Thunder** film. He's beyond magnetic. There's a lot more of that in the archive, we kind of want to give people that experience, we want the Bob Dylan Center t be a very visceral place. Because at the end of the day, it's the songs that really matter. The way they affect people, emotionally, psychologically. So we want to give people - we don't want to deprive people of that experience. By not getting too deep in the weeds, too cerebral, at the end of the day it's about the songs.

CC Dylan still seems to like to change. He's on tour at the moment and he's playing a new version of **Simple Twist Of Fate**. It's got new verses in it now and instead of this girl leaving him now he doesn't turn up because he's got another date.

MC Ha ha

CC The amazing thing is he wrote that song so long ago, he knows people go along to hear. So he sits down and rewrites part of it!

MC Because clearly he doesn't think he's got it right yet. In the archive there's kind of amusing finds. After Bob made a record he would make an acetate or something. Before it was released he would send the acetate down to Naomi who would transcribe the lyrics. Then she would send the lyrics back to Bob, Bob would make changes and sometimes he would make changes that were different to how he sung it on the record. So there's a copyright of **Tangled Up In Blue** that Bob sent to ASCAP to be copyrighted which is different to how he sings it on the record.



CC That sounds very Bob. I'm nearly done I don't want to keep you too long.

MC I have a lot to say about physically dealing with the archive, my intention. The shift that's happened is that Mark has become the Director of the Bob Dylan Archive. I've become more the Curator of the Bob Dylan Archive. And programme editor bringing other artists to Tulsa. Doing exhibitions of things in the Archive. And I work very closely with the whole organisation whose expertise in this stuff has been, you know, just invaluable. He understands how a piece of paper deteriorates in a way that I do not. So it's thanks to Mark that it's likely this stuff will be a round in 500 years. I don't think we will be!

CC I was really surprised to find Mark working there on his own. I was surprised that he was doing a one-man show.

MC You know in a year or so I think that's definitely going to change. Mark's juggling a lot at once. But, you know, it's the thing like this coming to Tulsa, there was no infrastructure. Like the George Kaiser Foundation, Yale or Ransom libraries. This is all new terrain to them. If we had gone to one of those other places they have the infrastructure and would have been able to absorb it immediately. The interesting thing about the Bob Dylan archive is they are committed to building something around the archive. And you know creating something totally new. A new infrastructure to help house it and help make it accessible. It's incredible. I'm grateful to the George Kaiser Foundation who brought me along with them it's an incredible privilege.

Usually once an archive is set up I move on to the next project but this is one that I have been able to stick with. Help see it thru' and be a creative part of it. The Bob Dylan Center as a concept just came out of a conversation that we were having. And I was a voice at that table, I just can't believe it, you know. People at the conference were saying "you're so lucky to have this" , and I say "I know I know" I can't believe it either.

CC Thanks again for your time.